

# The Beatles

**MONTHLY BOOK**

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# The Beatles BOOK

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**EDITORIAL**

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*Beatles Cartoons:* **BOB GIBSON**

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Hi!

THE BOYS TOLD ME yesterday that "Eight Arms To Hold You" is not definitely the title of their new film. In fact, Paul and John revealed that the title of a song they wrote on April 4th might well replace it. As soon as I get any definite information I'll let you know.

THE FILM is really taking shape now. The Nassau and Austrian sequences, which will come towards the end of the finished film, were shot first... they always seem to do things back to front in movie land! Most of the first half of the story—if you can call all the crazy happenings in this film, a story—takes place in England. Everyone who has seen the rough cuts of the parts that have already been finished, say that they are fabulous.

AT THE MOMENT the producer plans to add a full orchestral backing to certain bits. But don't worry, they'll only be playing variations on Beatles' songs and that means John, Paul and George this time.

IN THIS MONTH'S BEATLE BOOK we give you a selection of fabulous pics that the Beatles Book photographer took of the boys on location. As you can see from them, the boys have all chosen to wear real crazy outfits. I particularly like that mad top hat that George picked.

I AM SORRY TO HAVE TO TELL YOU that we are going to have to increase the cost of yearly subscriptions and back copies. We have to put up our prices as the Government will be increasing the postal charges from May 17th. But one thing I don't want to do is to make the cost of your Beatles Book more than 1/6 if I can help it. Full details of the new charges are on page 31.

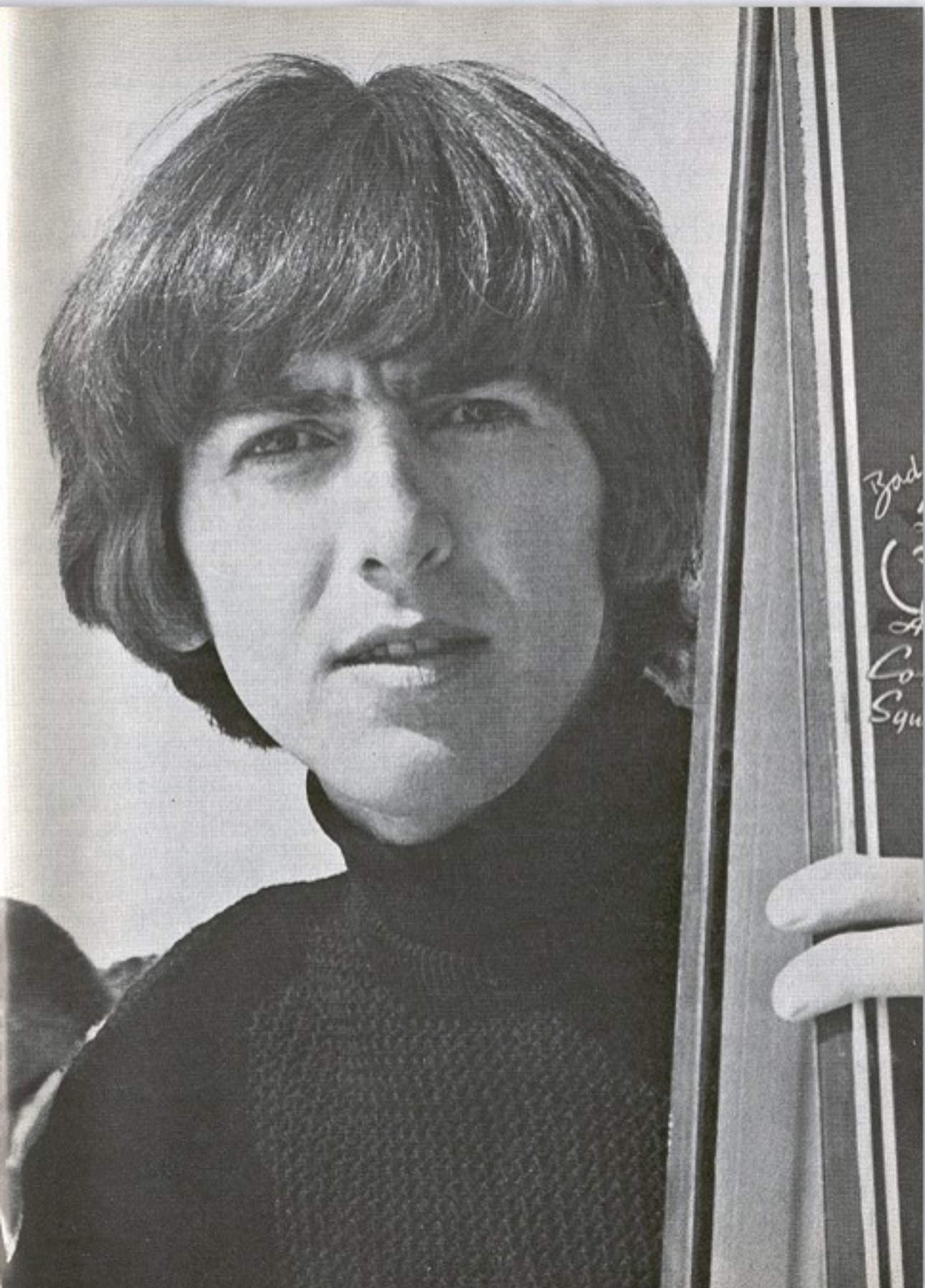
See you in No. 23.

**Johnny Dean** Editor.

P.S. We have no more Beatles Book Nos. 1, 2, 3, 4, 5, 6 and 10, so please don't ask us to send you these particular issues as they are now completely out of print. Also, do remember to put your name and address on your letter when writing, as quite a few letters arrive asking for Beatle items with no identification on them.

George pictured in Obertauern, Austria, just before he put on skis for the first time for the snow scenes in their film.





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# The Official Beatles FAN CLUB

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## NEWSLETTER

May 1965

### DEAR BEATLE PEOPLE,

Four tired and hard-worked Beatles are due to finish their latest film—'Eight Arms to Hold You'—on the 12th of this month. No one working on the film has failed to comment and wonder where the boys get their ceaseless energy from. They put it down to their fans. They still haven't got over the four London Airport receptions you gave them when they were flying in and out to the Bahamas and Austria. 'When we came back from the Bahamas', says Paul, 'we were due to land at 7.05 a.m. to what we expected to be a sleeping London.' (Not that Beatles are very often up at that unearthly hour to see London—except when they're filming.) 'When the plane door was opened there they were—hundreds of our faithful old fans. We were knocked out! If only we could have thanked each and every one of them there and then but time didn't allow. Thank you all. It makes the travelling and work worth while.' After the 12th the boys will be taking a short holiday. When you've seen the film in August I'm sure you will agree they deserve it.

By this time all members should have received their membership subscription renewal notice for 1965-1966. Most of you have already completed these and returned them—but not all. If you haven't please do so as soon as possible. We have now started sending out the Summer Newsletter and I repeat what I said on last month's page: **ONLY THOSE MEMBERS WHO RENEW THEIR SUBSCRIPTIONS FOR A FURTHER YEAR WILL RECEIVE THE SPECIAL NEWSLETTER.** This offer cannot be missed and will never happen again. **ALL PHOTOGRAPHS BOTH COLOUR AND BLACK AND WHITE ARE EXCLUSIVE TO THIS NEWSLETTER MAGAZINE. YOU WILL NOT BE ABLE TO PURCHASE THEM IN THE SHOPS.**

Last month I advertised on this page for a new area secretary for Dorset and boy oh boy did the applications pour in! From the hundreds we received we have selected Eileen Day who we feel will be able to give the best service to members living in this county. The full address for the Dorset area is now: Miss Eileen Day, 62 Winston Avenue, Branksome, Poole, Dorset. People of Dorset I'm sure that you will understand that Eileen is taking on quite a job and therefore there may be some delay in answering your letters at first. Members living in Devonshire, Hampshire and Shropshire please note that your area secretaries have moved to the following addresses: Miss Carol Wills (Devonshire), 11 Tor Close, Beacon Heath, Exeter, Devon. Miss Janie Hall (Hampshire), 26 Hambrook Street, Southsea, Hampshire. Miss Helen Deacon (Shropshire), Briar Fields, Raby Crescent, Bell Vue, Shrewsbury, Shropshire.

There's great news for all Beatle Fan Club members who will be holidaying in France this year in or around Paris. The Beatles Club of France has its headquarters in a terrific teenagers' club in Paris. Regis Duchan, organiser of the Club Pierre Charron, has made the



offer—ONLY TO FULLY PAID MEMBERS OF THIS CLUB—if you care to call in on him with your club membership card you will gain admission at reduced rates. Right away you will meet people with Beatles in common. If you speak French this will prove an excellent opportunity to practise on your favourite topic. If you don't there is bound to be plenty of Beatle music to dance to. The address is: Club Pierre Charron, 52 rue Pierre Charron, Paris 8, France. This is a chance not to be missed—it even deserves a special trip.

Lots of good luck,

Anne Collingham

ANNE COLLINGHAM *National Secretary of The Official Beatles Fan Club*

# all over the world by Bob Norris



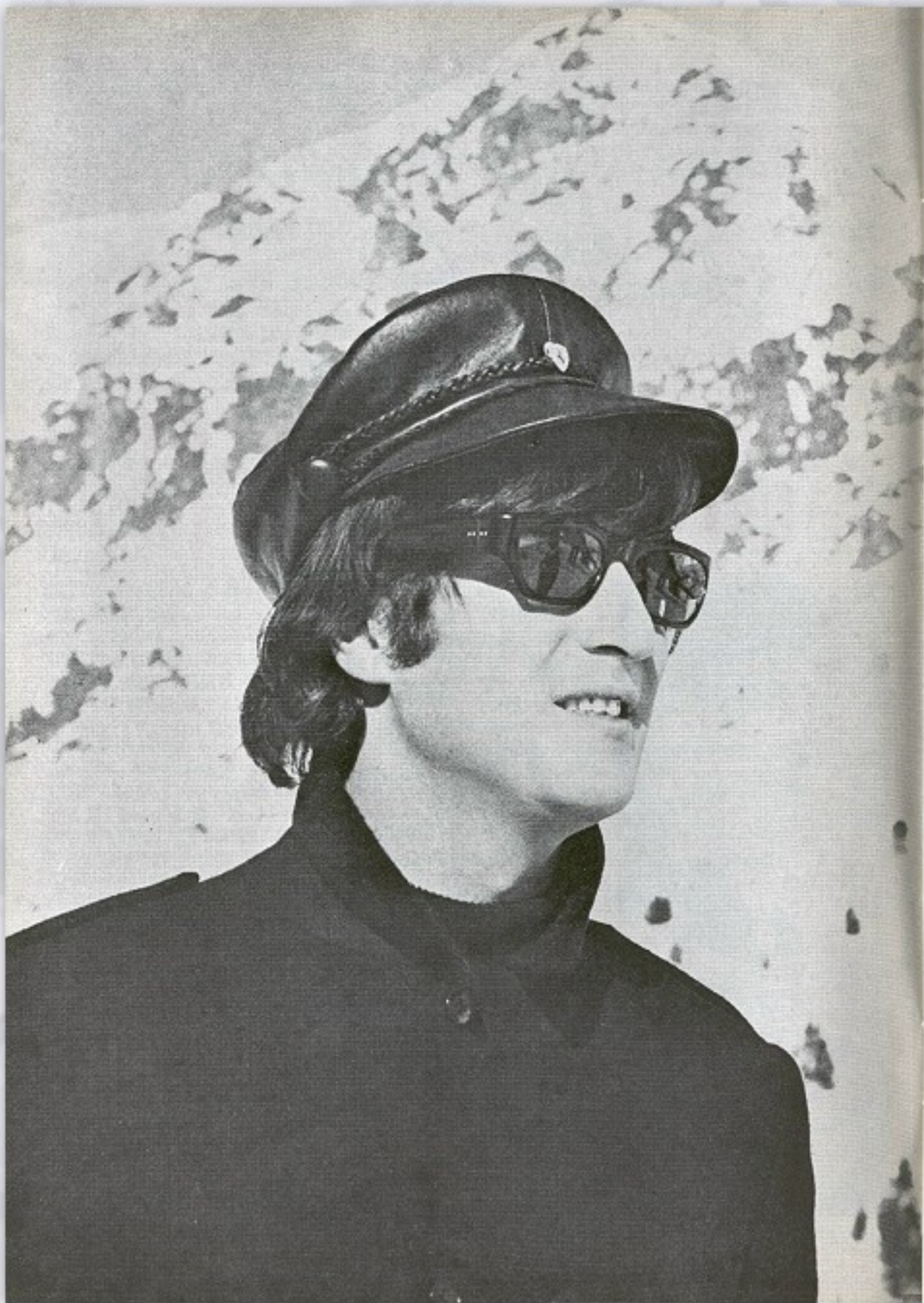
**T**he True Story of the Beatles" immediately became a standard reference book on the lives and careers of Messrs. John, Paul, George and Ringo as soon as it was published. Even members of the hard-pressed Beatle Fan Club, coping with thousands of letters a week, can't do without it for checking dates, information and personal details.

The book, with pictures by Leslie Bryce, A.I.B.P., A.R.P.S., the Beatles' Book photographer, and with illustrations by Bob Gibson, was the first and most complete story of the Beatles—from childhood to stardom. Author Billy Shepherd spent many, many hours with the boys, travelling from date to date with them — coaxing hitherto unknown background stories from them. His story runs to nearly 60,000 words.

Says Billy Shepherd: "This book really has surpassed everybody's expectations. I'm always getting personal letters from Beatle fans — why, some of them even ask specifically for MY autograph! The book has been analysed in review columns in newspapers and magazines all over the world. And you get a very strange feeling when you see stuff you wrote in English suddenly appearing in Japanese. I'm glad to say, though, that the reviewers have been very kind to the book. Even the Russians have been very interested in the activities of the Beatles. . . ."

By the way, have YOU read it yet?

—If not, you can still get your copy by sending a 5/6 Postal Order (\$1 for America or Canadian readers) to BEAT PUBLICATIONS Ltd., 244 Edgware Road, London, W.2, England.





# BEATLES TALK



**Another in the special series in which FREDERICK JAMES lets his tape recorder listen in on informal conversations between John, Paul, George and Ringo.**



## *This Month: GEORGE AND RINGO*

**RINGO:** This month, folks, BEATLES TALK GOES LIVE!

**GEORGE:** *And here to introduce the show is your new compere, Ringo McGoutan. READY, STEADY, SPEAK! Oh, hang on a moment, folks. Mr. McGoutan has lost his script and we don't allow any of these gimmicky old prompt boards on the new show.*

**RINGO:** If everyone else is going Live, George, we should make our next film Live too. Instead of having a canned soundtrack we could go round all the cinemas and sit in the organ pit with microphones and all our voices would be heard Live.

**GEORGE:** *Then somebody would say the film itself wasn't fair because we were miming to it!*

**RINGO:** Don't you think Beatles Book readers would like to hear us talking Live about our present film?

**GEORGE:** *Well, that's what we planned to do, isn't it, Ringo?*

**RINGO:** Right. Nassau. There were so many amateur cine enthusiasts around that I shouldn't be surprised if about twenty different versions of the film start getting shown by the end of the summer!

**GEORGE:** *The trouble with the people in Nassau was that spectators didn't wait until the end of each scene. They were walking straight up to us for autographs even while we were standing in front of a*

*rolling camera. This wasted reel upon reel of film and a fair bit of time too.*

**RINGO:** Most of the press were O.K. They knew how film-making worked and they'd hang about until we had a break before asking for special pictures or interviews. Unfortunately just one or two reporters thought they shouldn't have to wait like everybody else. You can't do two things at once and the first thing for us to do was to make a film. That's what we all went to the Bahamas for, after all. It's a pity it worked out like that because there are hours of waiting around doing nothing on a film location . . .

**GEORGE:** *Waiting for the sunlight and for cameras to be reloaded and such-like.*

**RINGO:** . . . and that's when we were perfectly happy to do press stuff. It's not even as though we wanted to get out of talking to the press. It made a change.

**GEORGE:** *Everyone has been asking us what we did in Nassau when we weren't filming. Most days we were up soon after dawn—and that means before six in the morning. The others are keener on swimming than I am but we all took an early dip in the water, right outside the place we were staying. It was beside a stretch of beach. Gear. Then we picked our own breakfast. That's true—you could just go about collecting limes. Not from bottles—they actually grow there and you could*



John watches George, Paul and Ringo having their first ski-ing lesson in Obertauern.







*brew your own lime juice for breakfast.*

RINGO: The whole day was spent filming—up to twelve hours of it most times. In between takes the others would belt off into the water and get in a bit of water-skiing. This is an art I haven't perfected but I plan to get some practice on Friday nights in my bath.

GEORGE: *The seafood dishes in the Bahamas were great. Some of them were called the same as we'd call them in England but they tasted very different. You never knew what to expect until you tried it.*

RINGO: I was talking about all the amateur photographers a bit earlier. It was the same over in Austria when we arrived at Ober-tauern. But the director, Dick Lester, got around the problem and started using long-distance tele-photo lenses to shoot the snow scenes. This meant that we were working about 100 yards...

GEORGE: *I don't think it was quite as much as that.*

RINGO: (Well, it seemed like 100 yards to me) ... from the camera crews.

GEORGE: *And the crowds of people were kept back behind the cameras as much as possible so that they couldn't spoil a "take" by coming right in for a close-up of their own!*

RINGO: It's interesting to find out how fans react in different places. I don't mean fans really—some of them were old enough to be our parents. In the Bahamas it was all auto-graphs. In Austria they all wanted to have their photographs taken standing beside a Beatle. They didn't even want to talk to us. Once they'd got someone to borrow their camera and do a picture they just buzzed off again!

GEORGE: *Talking of photographers, there was one press bloke from a French magazine who came up with this gear idea for doing a picture of us with a grand piano on top of a mountain. Dick liked it so much that he's going to work it into the film!*

RINGO: Mal Evans keeps cropping up in the film. All dressed up in goggles and everything like a channel swimmer. Grease all over him. The film people dug a dirty big hole in the snow and filled it with water for Mal. He had to sit in it, all freezing, and bob up out of the hole saying something like: "Am I there yet?"


GEORGE: *It's been much more interesting making the film in different places abroad. You go crazy if you're lying about in a film studio for too long. It hasn't been so bad at Twickenham for the last few weeks because there has been plenty happening in between scenes. In Austria and in Nassau all four of us went to the film location each morning whether we were all going to be needed or not. We've been doing the same at Twickenham. It's a mad story (as most Beatle People must have gathered by now!) and it's even harder to follow than a Perry Mason. I suppose if we all stick close to the film set we should know what it's all about by the end!*

RINGO: And Dick is experimenting with special colour effects. Let's not say any more than that because his colour effects are all supposed to be highly secret.

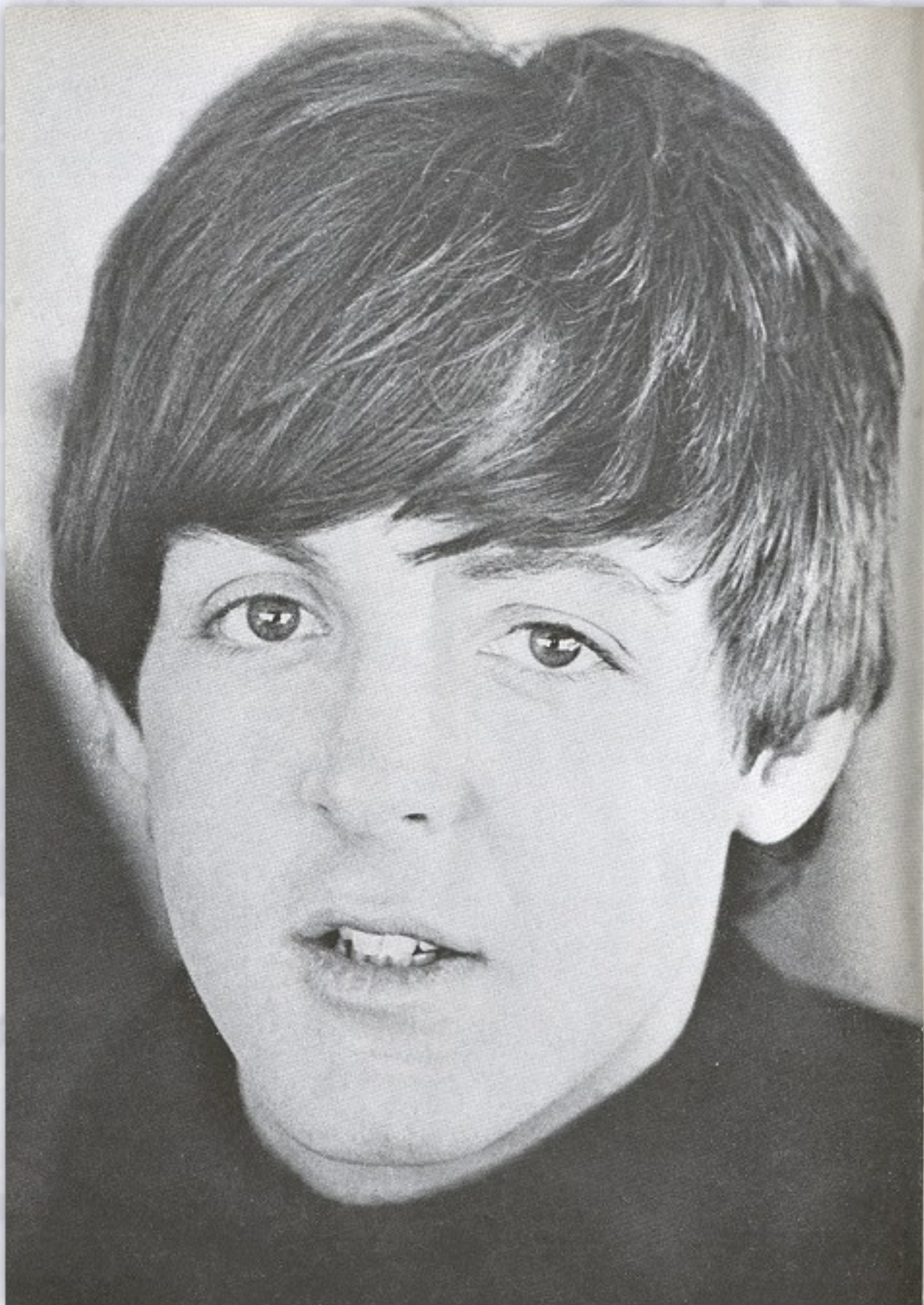
GEORGE: *The interviews on the film set and everywhere used to be just for press except for a few visiting American disc jockeys. Now, even in London, the radio scene is beginning to get like America with all these different commercial stations. At Twickenham we did interviews for Radio London, received a big bell as an award from Radio Caroline and did more interviews for Radio Luxembourg. If local commercial radio ever comes in for Britain I reckon it's going to be just like America—dozens of deejays everywhere with microphones and tape recorders! Great!*

RINGO: You're listening to wonderful Radio Beatles Book on three two pages, medium thickness.

GEORGE: *And that's all from your favourites R. S. and G. H. for today. We're closing down for now but stay tuned to this wavelength for some wonderful foreign interference.*

 Ringo did some filming himself with his own camera in Austria.







# NORMAN SMITH

talks about

## Balancing the BEATLES

**C**reating a Beatle million-selling disc is essentially a TEAM job. The Beatles themselves, of course! Recording manager George Martin. Song-publisher Dick James, who often drops in on a session to offer encouragement. And balance - and - control engineer Norman Smith... a backroom boy who deserves a spot of spotlight. Here goes.

First, WHO is Norman Smith? He's 42, tall, married, greying. Lives in Edmonton, North London, where he was born. Went to elementary school, then Higher Latymer Grammar School. Didn't study anything engineering in those days because he'd always been a musician. He'd started on drums at the age of seven, went on to trumpet and other brass instruments, then took up vibes.

### Tried for a Band Job

**"I** came out of the R.A.F. in 1947, did the usual round of auditions, got nowhere. Most of the plum big-band jobs had gone." Eventually he decided to try for a production job in music and jazz programmes on the B.B.C. At 23, then, he wanted to start at the bottom in the engineering business. He sampled night school classes... has now been with E.M.I. for seven

years. Norman says he was disappointed about the general balance of music programmes... felt not enough was made of rhythm sections. He got his chance to improve that situation when he started working with... THE BEATLES.

Now let Norman talk about his association with the Liverpool foursome. In his own words, then...

"It was just before we recorded the Beatles on their first disc that I'd become established enough to try out my own ideas in the studio. I suppose I had a bit to do with the birth of the Mersey Sound... for a start we kept their recordings fairly 'dry'—I was fed up with the sound of echo chambers."

### Absolute Headache

**"W**hen I first met the Beatles? Let's be honest: they didn't strike me as being a musical group.

They didn't have much of a clue about sound production. In fact, they were an absolute headache. Around this time, I was trying something new. Normally, vocalists were always tucked away in a little vocal Booth, away from the others. I thought this was silly—they were cut off from the excitement, the feeling.


"So I got the vocal microphones out... kept the four boys together. But they just weren't producing a good sound. In fact, it was a diabolical sound. But if the sound didn't impress me, what DID was their sense of humour, their sense of calm. Just call it star quality. Their simplicity is appealing. They're likeable chaps.


"That first session: it was really all John and George and Paul. Ringo had just joined and was put right at the back, being used rather like a puppet. We started talking technicalities







 Surely the oddest setting yet for the Beatles to perform one of their songs. Shot was taken in Nassau.

 That's Ringo and Eleanor Bron staked out on the beach for another of the crazy scenes in their new film.





George Martin and I and the boys tended to send us up. Actually, John Lennon calls me 'Normal' Smith. And Paul refers to me as 'Two D-B's Smith'. It means 'Decibels', a technical term. George Martin and I had talked about getting more bass from Paul . . . I'd said: 'We can't stand more than two D-B's'.

"The boys sent me a pair of gold cuff-links at Christmas . . . addressed to 'Two D-B Smith'!"

### **They'll Always Listen**

**"The Beatles soon showed they had definite ideas. But they'll always listen to somebody who has something new to offer. It really is a team, recording the Beatles. No, at that first session, we**

didn't know we were at the start of a phenomenon.

"When I first heard about doing a session with them, they were completely new to me. I thought to myself: 'Oh, they're probably a shaggy-dog group, wet behind the ears, a run-of-the-mill lot. But their attitude and keenness soon got rid of that idea.'

"We really did have troubles with them, though. We took a rough take of 'Love Me Do', then played it back to the boys. Their own equipment was ALL WRONG . . .

"We fixed Paul up with our own bass speaker and amplifier. Tied bits of string round John's equipment. There were crackles and pops, troubles with the cym-

bals. I remember thinking that we couldn't perform miracles. George Martin had a go at them, too. Anyway, after a lot of chat, George said to them: 'O.K. we've had a few criticisms to make about you—you've been very patient. Anything you're not happy with about us?'

"George Harrison eyed him. And said: 'Yes, I don't like your tie!'

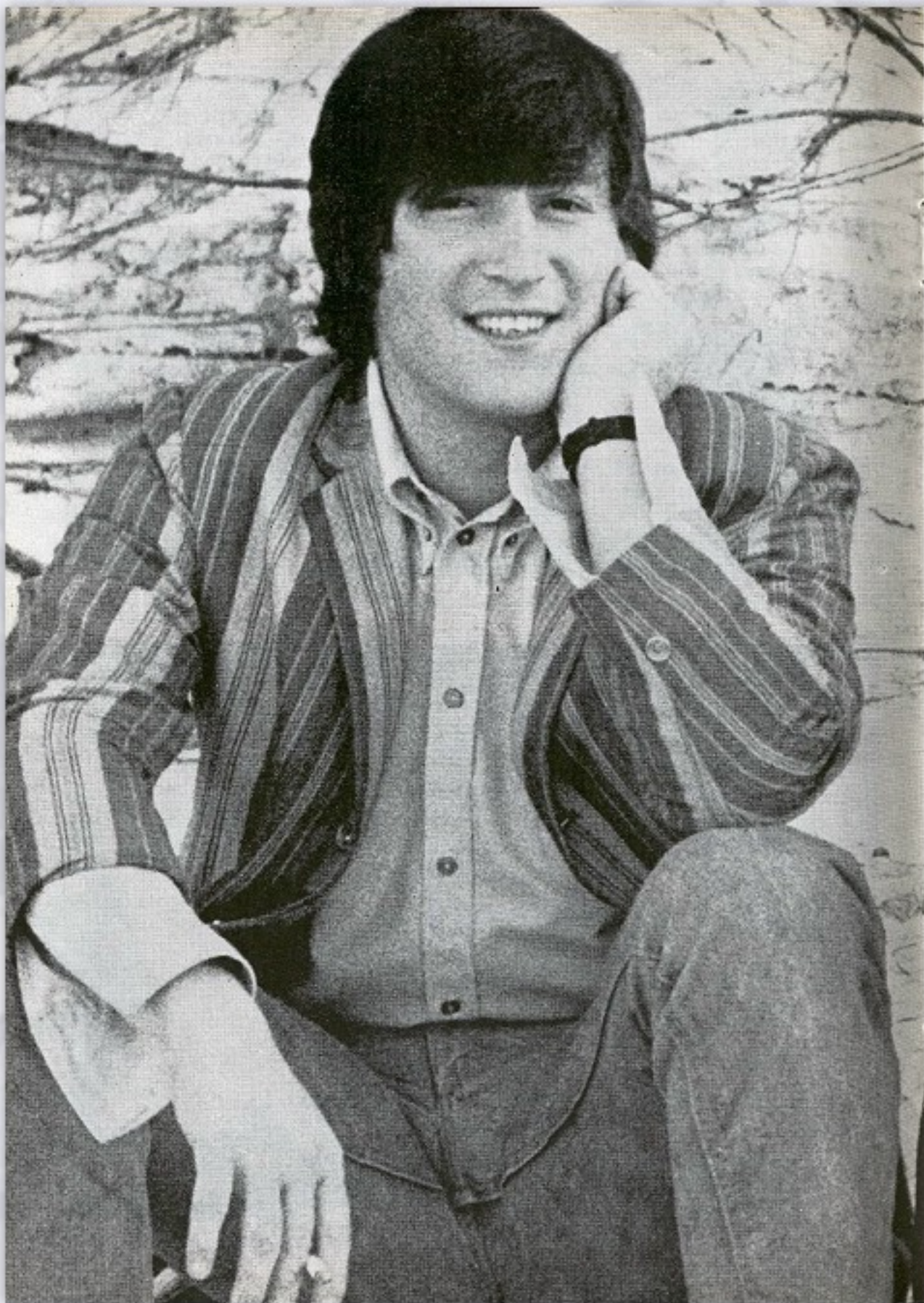
"Sometimes the boys really send us up. As a matter of fact, we've recorded some of their cracks into the microphones . . . the tapes have gone into the archives at EMI. One day, I suppose, they'll be part of the history of pop music."

**Norman Smith reveals more Beatles recording secrets next month.**



Paul and George Martin watch from the Control Room and Norman Smith studies his balance controls while George Harrison dubs on a guitar sequence for one of the numbers from the film track.









## BEATLE Pen Pals

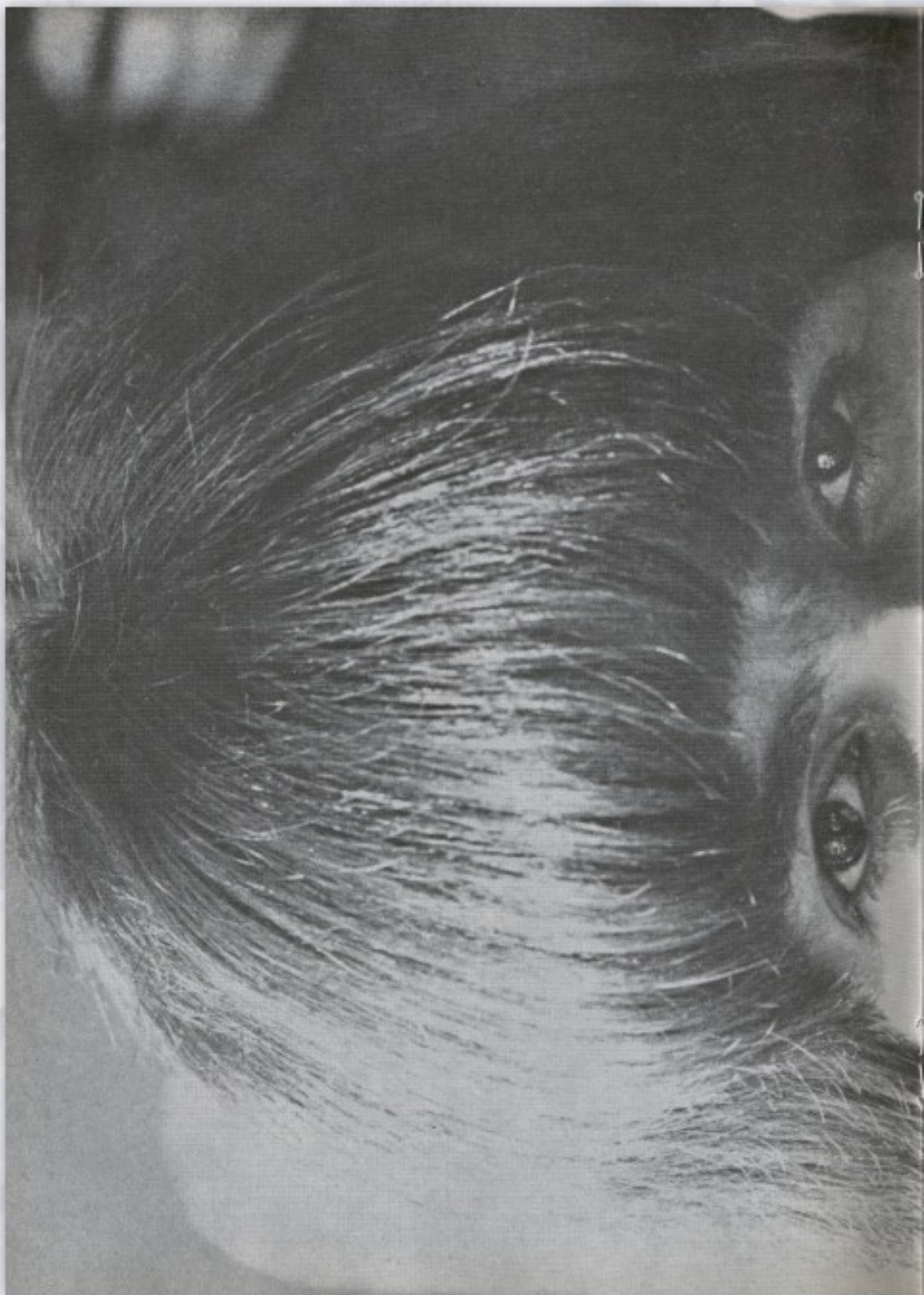
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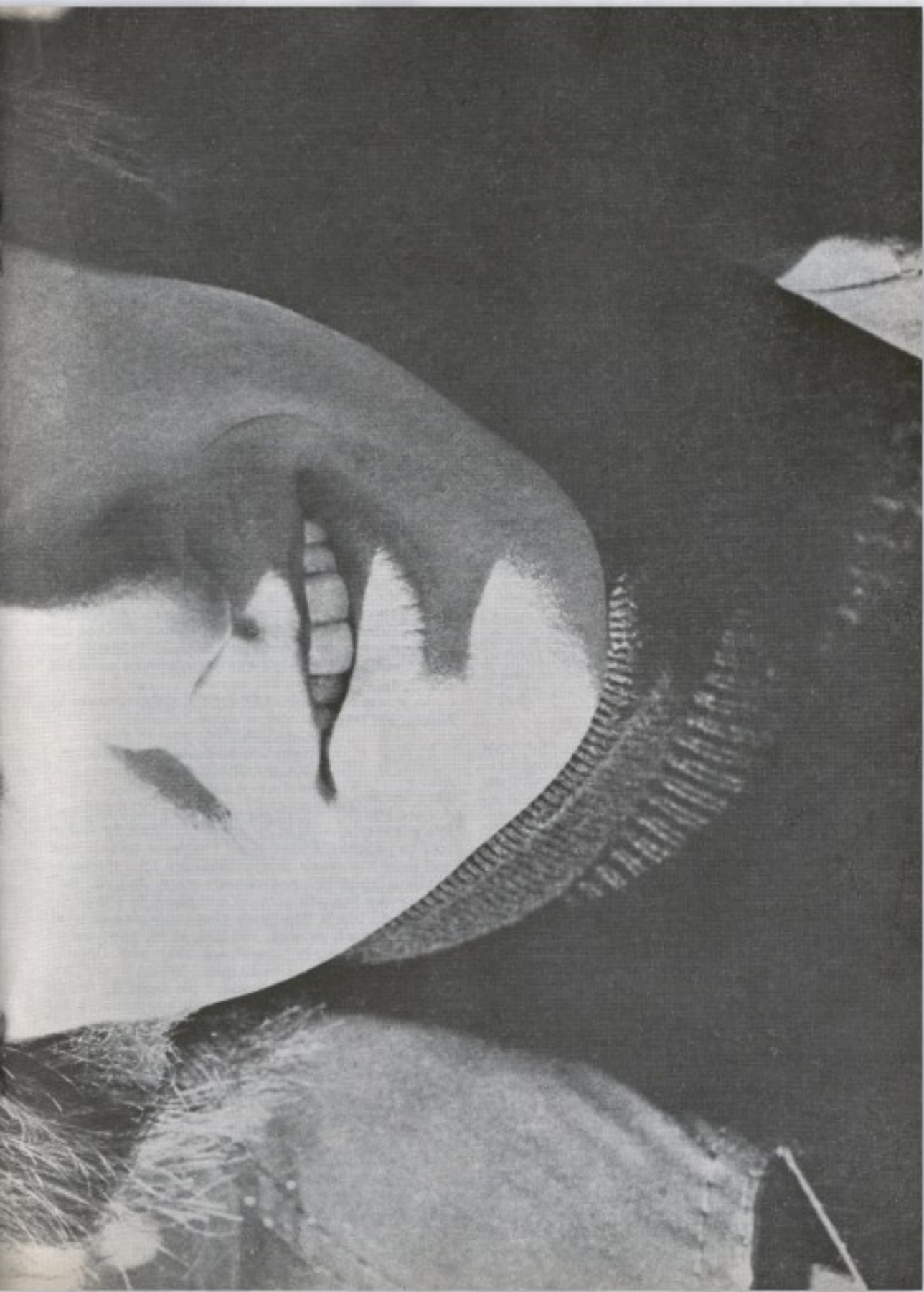
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John pictured off-duty in Nassau.













## LETTERS from Beatle PEOPLE

Dear Beatles,

You say that before your records nobody was interested in you outside Hamburg and Liverpool, but surely you used to play at Old Hill? I know someone who saw you and said there was a great group that played at Old Hill called the Beatles, who else could it be?

Lud to Beatles,  
Sue, Stourbridge.

*Paul answers:—*  
You're right, it was.

Dear John, Paul, George and Ringo,

I thought you might like to see what "She Loves You" looks like in Latin.

Amat te sic, sic, sic,  
Amat te sic, sic, sic,  
Amat te sic, sic, sic, sic.

Delicias tuas  
Vidi hesternum di-i-e  
De te agit curas  
Hoc monere iussit me-e-e.

Se te amare,  
Habes nihil quod plores,  
Se te amare,  
Et laetari nunc debes.

Much love,  
Sarah Fearnside, Cheltenham.

*Johnny Dean answers:—*

I've only printed three of your verses, Sarah, because I don't think many Beatle People can read Latin.

Dear John,

One Sunday afternoon, in November, 1963, when I was going to confirmation classes, the vicar said he had to leave a little earlier that particular day, as he had to conduct a christening service at Trinity Road Parish Church, Hoylake. Of course we were all glad to finish a bit earlier than usual, but with a gleam in his eye he said, "I think I'd like you all to come along, you might be interested."

Immediately our faces dropped again, but when we got to the church we found police outside. I went and asked one of them what the matter was, and he said "Don't you know who's being christened today?" Before he had a chance to tell me who it was, we were all hustled into the church, still none the wiser. The

service began, and all through it I kept trying to place who the pretty blonde was with the gorgeous baby on her knee, but when the vicar got to the words, "It is unfortunate that the father cannot be here, but I christen this child John Charles Julian," it suddenly dawned who the pretty blonde was—Mrs. Lennon!

After that, I listened to the service with great interest, and afterwards talked to Cynthia and John junior. I'll never forget that day, and although you weren't there, I'm sure everybody was thinking about you at that time.

Love to you all,  
Susan Ryall. (14), Hoylake.

Dear John, Paul, George and Ringo,

Do you realise that you have *thousands* of faithful fans in these joints. "I feel fine" was on TOP of our hit parade for six weeks and your L.P. "Beatles for Sale" got to 12 (against the seven singles we think that's great).

So please please us and your fan club members by coming out here.

Yours faithfully,  
Serena Trafford and Penny Hunter,  
Salisbury, Rhodesia.

Dear Beatles,

I see you're not very popular among the Austrians! It's not very nice, is it, to arrive in a country and be told to go away again? Well, I suppose some people will naturally resent things which are far superior to anything in their own country (and Austria isn't famous for her pop groups) and some feel it is degrading to like a pop group that everyone else likes. (I used to think so once, and look at me now!) And I suppose they never considered that you thought, "We want snow and mountains. Where's the best place to go? Austria, of course." No doubt the details of your reception have been greatly exaggerated, but it must be disheartening to think that even a few people don't want to lend you their snow for a couple of weeks! Still you know we would have welcomed you with open arms if you'd taken their advice, come home, and filmed your snow-scenes in the Lake District!

Love,  
Karen Blyth,  
Broadstairs, Kent.

*Ringo answers:—*

Those reports were all very exaggerated, Karen. All the Austrians—in fact everyone we met—were extremely friendly.



Dear Beatles,

I would love to thank you for printing the gear picture of Dave Boxer, our favourite disc jockey in Montreal, in *The Beatles Monthly Book*, issue 20. I'd like to ask you if you took the scroll which Dave gave you seriously! Most of the kids here went to a lot of trouble to get to sign that petition, and I, personally, waited in line till I could finally get through the hundreds of people waiting there! So PLEASE don't disappoint us, BEATLES!! . . . Please come back to Montreal!

Luv 2 Beatlemaniacs,  
Carol Pines, Paula Vosko,  
Montreal 9, Quebec, Canada.

P.S. TO PAUL: If you remember correctly, you were playing Dave Boxer's slidewhistle, which he calls a funortinizer! Did you enjoy playing it? You're quite talented at it!

*George answers:—*

We leave all our bookings to our Manager Brian to sort out. We'd like to visit every city that wants us, but it becomes impossible.

Dear Beatles,

While reading the Beatles monthly No. 21, I discovered a big mistake. Feeling in a poetic mood at the time, I wrote this verse about it:—

Alas, Alack, it's plain to see,  
The Beatles Book could do with me  
To tell them which of you is which;  
For in my Beatles Book it's plain  
That George and Ringo look the same.  
Look on page fourteen and you'll see  
It's Ringo smiling straight at me  
And not dear George as they have said  
I knew as soon as I had read  
That they had made a big mistake!  
Dear Johnny can't have been awake  
To let them say that it was George  
When it's dear Ringo—what a gorge.

Much love, especially to John,  
Angela Berry, Poole.

*Johnny Dean answers:—*

My apologies to everyone who bought a copy with this 'orrible mistake in it. We did spot it eventually but not until we'd printed most of the copies of No. 21.

Dear Johnny,

In Beatles Book No. 21 there was a letter which said in the previous issue there was only one pic of Paul. Well, I think Paul's gorgeous, and I could never get fed up with looking at him! And that goes for John and George too. But surely there should be a few more pics of Ringo. I've just counted up through all 21 Beatle Books to see how many photos there were of each Beatle!

Result: John—202, Paul—201, George—193, Ringo—185.

I'm sure all Beatle fans would appreciate it if you could make up for it in the future.

Love and kisses to  
John, George, Paul and Ringo  
(especially John),  
Pat Barnes, Derby.

Dear Beatles (especially Paul),

Could you please answer a question that has been driving me mad, since I first heard "Rock and Roll music," who plays the piano on this record? Is it Paul?

When I was listening to "Ticket to Ride" I wondered whether you got your ideas from things which you had experienced, e.g. have any of your girl friends left you and got a 'ticket to ride' anywhere, and just didn't care about it: or have you ever had a girl friend, who still loves another boy, as in the song "Baby's in Black"?

Lots and Lots of Beatle 'Luv',  
Glenys Millar,  
London, S.E.17.

*Paul answers:—*

John, George Martin and I all had a go on the piano on Rock 'n Roll music, Glenys. George M. is the real piano player—John and I just bash away.

Dear Johnny,

In Beatles Book No. 21 on page 11 there's a pic of Dick James and George Martin. Could you please tell me why George Martin is pointing at his arm?

Please thank all the Beatles for their great new single 'Ticket to Ride' and wish Maureen and Ringo lots of luck.

Yours,  
Ian Williams, Hereford.

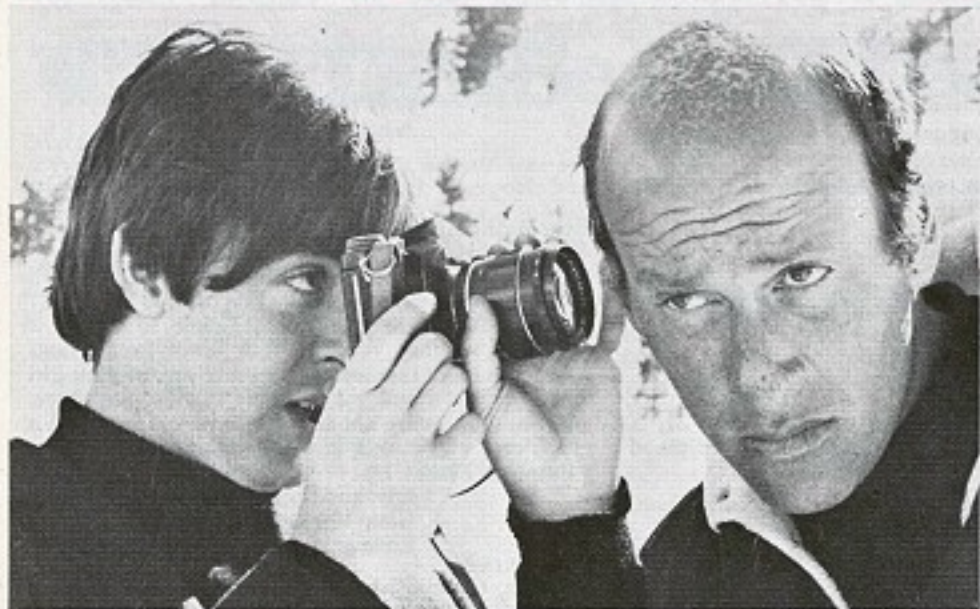
*Johnny Dean answers:—*

George Martin wasn't pointing at his arm, Ian, he was just rolling up his sleeve due to the heat in the recording studio.





# Filming PiX



Paul and Dick Lester fool around in Austria. "Just a minute", says Paul, "I haven't got you in focus yet."



The Beatles found that Dick Lester has exactly the same sense of humour as they do. His directions for this scene in Nassau were greeted with roars of laughter from everyone.





No prizes for picking out the Beatles from this line-up. The "other" three are their stand-ins for the snow sequences in Austria. George's double is the one missing.



One lucky girl in the film with Paul, John and George giving her all their attention.



Ringo looks as though he's testing to see in which direction the wind is blowing. But what is Eleanor Bron doing?









by Billy Shepherd and Johnny Dean

**S**pring was in the air, turning fast towards summer. The year: 1963. And those star-shooting Beatles were getting a real taste of the hectic world of one-nighters, scurrying between dates, learning all the joys and worries of "taking on" different audiences night after night in different parts of the country.

The tour, principally, featured American artists Chris Montez and Tommy Roe. Chris, with his wild on-stage presentations and his hit record "Let's Dance"; Tommy Roe with his more dignified song-selling almost in the Buddy Holly style. In most parts of the country, it was the Beatles who were regarded as being the unknown quantity.

We'd talked to Chris Montez just before the tour started. He said: "For an American, any trip to Britain is important. But the first time here . . . well, it's wildly exciting. But tell me, who are these guys the Beatles? I try to keep up to date with the British scene, but I don't know their work. I dig guys like Cliff Richard and Adam Faith and the others, but first thing I heard at the airport was that I should watch out for the Beatles . . . that they were gonna be real big."

Chris, and Tommy, were soon to find out just HOW big. In fact, on the opening night of the tour. The Beatles, with not-too-much in the way of hits behind them, were definitely there in a supporting role. As had been general practice, the Americans ruled the roost; got all the billing space; were treated as the big stars.

It came to the first house. Audience reaction welled up tremendously as soon as the curtains parted to show the Beatles on stage. There were screams—and not merely for patriotic reasons. Paul blinked in the glare of the arc-lights, turned and grinned happily at the others. They launched into a couple of

numbers . . . and the atmosphere became real wild. It was immediate communication. The audience loved them. Arms waved, feet stomped, hands clapped. And that wail of appreciative yells and shouts hit ear-bursting frequencies.

The American visitors did the best they could. But even the status of their hit discs, some of Tommy's having been truly international "biggies", didn't make the right sort of impression. And so the Beatles were changed round in the second show . . . and became stars of the show.

### History Making

**T**hough audiences in that provincial theatre didn't realise it, this was really a slice of pop-music history. It was the first thin wedge of British stars against the accepted American domination. We weren't to get the full impact of this for . . . oh, the best part of a year! . . . but it was a step in the right direction.

The Beatles, backstage, were modest about their improved position on the bill. But they couldn't hide their elation. Those nail-biting worries about whether fans outside the Liverpool area would appreciate their style of music . . . those moments were apparently over. "Hey, we're stars now", said John Lennon. "We've got to start behaving ourselves." Of course, nothing REALLY changed.

And so the tour ploughed on. The receptions, if anything, got bigger and better for the Beatles. Chris Montez and Tommy Roe put in early publicity plugs for the Liver-





A rather solemn looking quartet posed for photographs on stage.

pudlians—mainly through their letters back to the States. And Chris, to his credit, joined Roy Orbison in being thoroughly convinced that the Beatles were sufficiently different from the run-of-the-mill U.S. outfits to make a name for themselves 'cross the Atlantic.

Appearances on radio shows like the mass-audience "Saturday Club" did the Beatles plenty of favours, too. Brian Matthew, one-time producer and host of the show, told us: "We were getting just about everybody in the business on this Saturday slab of pop music . . . all the biggest names in the industry. But I think everybody was impressed with the Beatles on these early dates for the simple reason that they weren't afraid of being individualistic. If they were ever nervous, they certainly didn't let it show. There was a sort of basic good humour coming through in everything they did."

### Created Atmosphere

**"You could easily be fooled into thinking they were a bit slap-dash and unconcerned about their performance.**

**Maybe that stemmed from the way they looked—though their hair wasn't half as long two years ago as the cartoonists were drawing.** But once those boys started in on a number, they gave it one hundred per cent concentration. Even without an audience to perform to, they had this knack of complete communication. In the case of "Saturday Club", it was communication to members of other groups and other singers. They created an atmosphere. Not always easy, that, in a B.B.C. studio."

And the boys were just as popular whenever they visited the E.M.I. recording studios in Abbey Road, St. John's Wood, North London. Beatlemania struck early on these premises where many top stars had been recorded. The ladies who served cups of tea in the canteen simply adored John, Paul, Ringo, George. The lads went out of their way to be helpful, friendly, and always found time to share a quick gag.

Little gifts from the fans were appearing at the studios. Paul's birthday brought a deluge of postcards and birthday cards and



little presents. We remember Paul, in the midst of hectic activity, sitting over a fast-cooling plate of sausages and chips and determinedly ploughing through a pile of mail. He said he couldn't believe so many people even knew the date of his birthday. He also gaged that some of his nearest relatives had difficulty in remembering the date.

The doorman, the head commissionaire, at the E.M.I. studios was also clearly impressed with the fast-talking, Northern-accented lads. He said: "Almost from the start, we could tell something special was happening. Recording sessions weren't exactly shouted about . . . we did our best to keep fans away if possible. You couldn't keep secrets from the Cliff Richard fans, or course . . . but the Beatles were drawing great crowds of fans just waiting for a glimpse of the boys. Must say the Beatles were tremendously polite and thoughtful, though they used to take the mickey out of each other in such a straight-faced way that I sometimes wondered if they were actually being serious."

## Separate Characters

**W**e've hinted at the emergence of British domination—at least, on the Beatle touring dates. There was something else. In double-quick time, the Beatles were being established as four separate characters. This was definitely a new trend. Fans of the Shadows, for instance, tended to support the whole group.

Same with the Tornados who had a number one with "Telstar". The individual names weren't important. It was the sound—with actual presentation only being important on stage. But the Beatles were pulling in their individual support. Extraordinarily, it seemed each Beatle had moments of being thought "most popular" in different parts of the country. Ringo, true, lagged behind the others at this time . . . but then he was the newest Beatle and he was also rather in the background on stage. "But there'll never be any jealousy inside the group", vowed Paul. *Continued next month when we find out what the boys were like backstage in those early days.*

Ringo and John busy signing autographs.







# THIS MONTH'S BEATLE SONG

## ***I'm Happy Just To Dance With You***

*Written and Composed by* **JOHN LENNON and PAUL McCARTNEY**

Recorded by the Beatles on their third L.P., "A HARD DAY'S NIGHT", released  
on 10th August, 1964.

Before this dance is through  
I think I'll love you too  
I'm so happy when I dance with you.

I don't wanna kiss or hold your hand  
If it's funny try and understand  
There is really nothing else I'd rather do  
'Cos I'm happy just to dance with you.

I don't need to hug or hold you tight  
I just wanna dance with you all night  
In this world there's nothing I would rather do  
'Cos I'm happy just to dance with you.

Just to dance with you  
Is everything I need  
Before this dance is through  
I think I'll love you too  
I'm so happy when you dance with me.

If somebody tries to take my place  
Let's pretend we just can't see his face  
In this world there's nothing I would rather do  
'Cos I'm happy just to dance with you.

Just to dance with you  
Is everything I need  
Before this dance is through  
I think I'll love you too.

If somebody tries to take my place  
Let's pretend we just don't see his face  
In this world there's nothing I would rather do  
I've discovered I'm in love with you  
Oh, oh, 'Cos I'm happy just to dance with you  
Oh, oh, Oh, Oh, Oh.





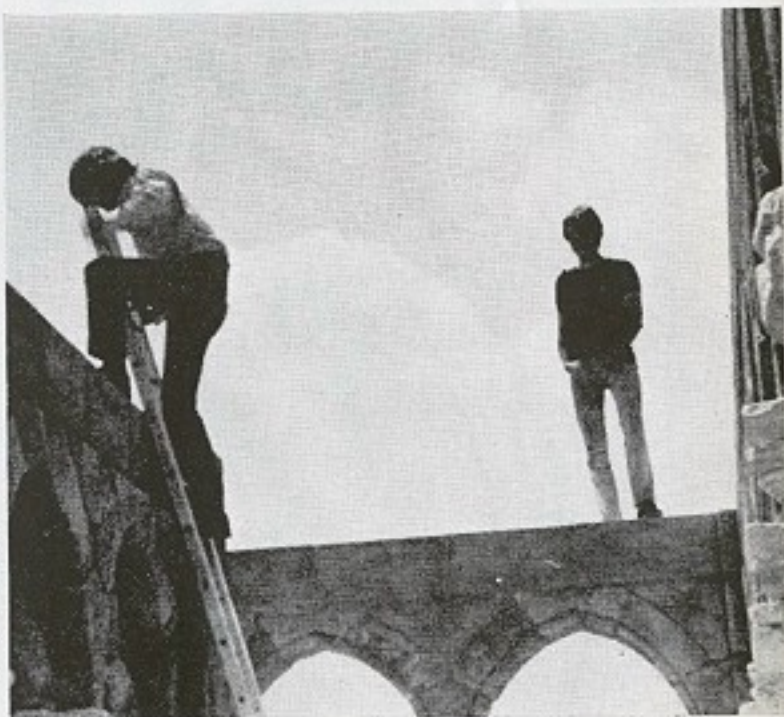




## FREEZING HOT MAL

Both Mal Evans and Neil Aspinall were given small parts in the Beatles' new film. Neil reckons that his acting was so bad that he hopes it will end up on the cutting room floor when they do the editing. Mal has the part of a channel swimmer who pops up all over the place.

Above you see him in goggles and covered in grease, getting ready to jump in a hole which has been dug in the snow behind their hotel in Obertauern. On the right you see John & Paul clambering along some high walls in Nassau. The Beatles don't mind risking their necks to get a good shot for the film.







## NO-ONE RECOGNISED HIM

Both the Beatles and the Stones are regular visitors to the Ad Lib Club, just off London's Leicester Square, and they often have chats about the current scene.

One night last month, Mick Jagger and Keith Richards invited John and Neil back to their flat for a night-cap. They talked and played records until the early hours of the morning. Then the 'Stoney' pair disappeared off to bed leaving John and Neil to kip down on the couch.

They decided, however, to go home instead but, unfortunately, they had no transport so they walked for a mile or so then waited on a taxi rank for what seemed like a couple of hours. Finally, when no taxis appeared they made for the Underground as the tubes were just starting to run.

"It was amazing", Neil told us, "there were loads of workmen and cleaners all over the place, but hardly anyone looked at John with the usual question mark in their eyes . . . surely that isn't—no, it can't be . . . you know the sort of thing!" The oddest part of the episode was when they got off the tube at Tottenham Court Road. The escalator wasn't working so John and Neil toiled all the way up the long, long stairs while a little man watched them from the top. When they finally reached him all puffed out, he turned round, pressed a button and the escalator started moving!

Most people don't realise how often the Beatles go to the theatre, cinema or shopping without anyone recognising them.

## PARTIES GALORE

The Beatles have been invited to a party nearly every night during the making of the film, because with the very large film crew, nearly every day is someone's birthday.

At these parties, they start impromptu jam sessions and director Dick Lester has revealed himself as a very good pianist. One regular trio is Dick Lester on piano, John on guitar and Paul on drums.

## Painting Again

John recently had a supply of brushes, paints and canvases delivered to his home as he has decided to start painting once again. Most of the London galleries would only be too happy to hold an exhibition of his work if he would let them.

## GEORGE TAKES CONTROL

The Beatles believe that whoever writes the song should have the first say in how the song should be recorded, so George was in charge when his two songs were being taped in February. He's often expressed a desire to record other artistes and said so long before John mentioned that it was his aim too.

## EVERYONE FORGOT!

All the technicians and actors in the studios were waiting for a typical Beatles practical joke on April 1st, but nothing happened.

The Beatles certainly would have done something to mark the occasion but they all forgot that it was April Fool's Day.

## PAUL'S BEST

John spent a couple of weeks learning to ski before the Beatles started their new film. But it quickly became obvious that Paul was the best skier as soon as he put skis on for the first time. "He could have been a 'champ' if he'd started earlier," said one expert in Obertauern.

All the Beatles were kept very busy signing plasters covering broken limbs. Paul also used to add a message to the Doctor in German.

## FIFTH BEATLES BOOK COMPETITION

The two overseas winners are:  
Brenda and Julia Comfort,

30 Quendon Mansions,  
Quendon Road,  
Sea Point,  
Cape Town, S.A.

"To Beatle or not to Beatle? that is the question."

and Miss Lin Stone,  
3 Ouglook Road,  
Boston 26,  
Mass., U.S.A.

"Gets you right here, doesn't it."  
These winners will receive their prizes of £10 plus a pair of Ringo's Drum Sticks and a Beatle Guitar String within a few days.









## SIXTH BEATLES BOOK COMPETITION

### FIVE PRIZES OF £10 TO BE WON

*each winner will also receive an item  
of equipment used by one of the Beatles*

To Enter: Think up a 4th line for the following verse:

*If John and Paul wrote songs no more  
What would the Pop World do?  
I know what I would do for sure!*

Write your line on a postcard with your name and address and send it to: **SIXTH BEATLES BOOK COMPETITION**, 244, Edgware Road, London, W.2, England, to arrive not later than June 10th. Results will be announced in Beatles Book No. 24 on sale July 10th, 1965.

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Please note that Nos. 1, 2, 3, 4, 5, 6 and 10 are **OUT** of print.



The **Beatles** **No. 22**  
**BOOK** **MAY 1965**

